





## March Books



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Thames and Hudson

# THE TIMES LITERARY SUPPLEMENT

22 FEBRUARY 1980

## contents

JOHN BAYLEY CHRISTOPHER REID JAN MORRIS	Donald Fanger: The Creation of Nikolai Gogol Poe Soup (poem) Michael Alexander and Sushila Anand: Queen Victoria's Mahurajah
WILLIAM HALEY HENRY KAMRN	James L. Clifford: Dictionary Johnson—Samuel Johnson's Middle Years William Byron: Cervantes
LORNA SAGE ALAN DELL	Nathaniel Brown: Sexuality and Feminism in Shelley Rupert Hart-Davis (Editor): The Lytton Hart-Davis Letters, Volume 2 1956-57
MARK BONIAM CARTER DAVID MITCHELL	Bernard Porter: The Refugee Question in Mid-Victorian Politics Andro Linklater: An Unhappy Life—Charlotte Despard, Suffragette, Socialist and Sinn Féiner
ANITA BROOKNER STEPHEN FENDER T. J. BRYN PENelope STUTTL	Fiction Fay Weldon: Prexels Jacob Epstein: Wild Oats Robert McCrum: In the Secret State The Jugglers (poem)
RUGEN WRABER DOUGLAS MAYN	Madeleine Bonnefont: Images littéraires de Paris "fin-de-siècle" Janet Flanner: Janet Flanner's World—Uncollected Writings 1932-1975
JOHN CAREY DAVID TROTTER	Viewpoint Brian Lee: Theory and Personality—The Significance of T. S. Eliot's Literary Criticism
ROY POSTER MICHAEL MASON DEREK PUFFETT CORLIAC GREGG JOHN CASSEAR TIMOTHY McFARLAND RICHARD EVAN	Commentary Jack B. Yeats (The Waddington Gallery) Ken Kiff (Nicola Jacobs Gallery) Dorothy Faust (Royal Festival Hall and BBC R3) Paphos (Sadler's Wells Royal Ballet) Tribute (Oxford Playhouse and Yering Vic) The Weavers (Round House) Relix (poem)
D. M. THOMAS FRANK TUDY SUSAN KENNEDY DAVID WILSON	To the Editor Among this week's contributors Author, Author
BOGEM SCRUTON PETER FRANCE	Fiction Elaine Feinstein: The Silent Arcs Natalie Scott: Wherever We Sleep the Land is Moored Susan Cheever: Looking for Work Carson Kama: Motel
GREVILLE LINDOP	Leonard Michaels and Christopher Ricks (Editors): The State of the Language Andrew Bely: The First Encounter
CAROL RUMENS	Michael Herevis: Growing Up—Selected Poems and Pictures 1951-79 Alan Beld: This Fine Day William Scammell: Yes and No Elizabeth Barrett: A Lifetime of Dying—Poems 1942-1979 Karen Gerbasi: Coming Back from Babylon Matthew Mend: The Midday Muse Gavin Bantock: Dragons George Mackay Brown: Fisherman with Ploughs
DOUGLAS SEALY	A. D. Hope: The New Cratylus—Notes on the Craft of Poetry K. K. Kuthy: Critical Assumptions Alan Kennedy: Meaning and Sign in Fiction I Came to Speak to Her (poem)
GRAHAM DOUGHERTY TERENCE DAVIES	Arnold Pritchard: Catholic Loyalty in Elizabethan England F. D. How: Cromwellian Scotland, 1651-1660 Charles Daniel Smith: The Early Career of Lord North, the Prime Minister
C. H. SESSON	R. J. B. Bosworth: Italy—The Lost of the Green Powers Stuart Woolf: A History of Italy 1700-1850 Arrigo Levi: Un' Idea dell'Italia John Dyon: The Hot Arctic
OLIVER LYNN DAVID NOBLE	David Woot and Tony Wodman (Editors): Creative Imitation and Latin Literature Robert L. Montgomery: The Reader's Eye—Studies in Ulster Literature Theory from Dante to Tasso

## Fifty years on...

In the TLS of February 20, 1930, Charles Marlett reviewed four books about advertising beginning with E. H. Hughes's *An Outline of Advertising* and W. G. Rafter's *Poster Design*.

In spite of all the books that are written about advertising, no one has yet tackled what may be called the crux of the advertising problem: why is it that so many of us, in the advertisement, are so easily persuaded to buy what we do not need? The answer, as Rafter says, is that the advertisement is accepted as an act of self-justification. The advertiser is not a salesman; he is a person who is selling himself. The advertisement is a self-justification of the advertiser's own existence. The advertisement is a self-justification of the advertiser's own existence. The advertisement is a self-justification of the advertiser's own existence.

to spend money, but he ignores what is not so much an opinion as a willful response to the advertisement. He says, for example, you may have an advertisement that has been on the point of being put into the paper, and you have been persuaded to buy it. But when you see it, you find it is a self-justification of the advertiser's own existence. The advertisement is a self-justification of the advertiser's own existence. The advertisement is a self-justification of the advertiser's own existence.

highest possible limit. We should have said, rather, that the advertisement is a self-justification of the advertiser's own existence. The advertisement is a self-justification of the advertiser's own existence. The advertisement is a self-justification of the advertiser's own existence.

## The vacancies of Gogol

By John Bayley

DONALD FANGER:  
The Creation of Nikolai Gogol  
300pp. Harvard University Press.  
£9.90.  
0 674 17565 4

With his usual tendency to exaggeration, Fanger says—or is reported to have said—that all the Russian novelists came out from under Gogol's "Overcoat". A good writer, though with a faint hint of parody about it, and in any case not really true. What is true is that Gogol himself owed everything to Pushkin—themes, treatments, characters, the idea of being a writer, the way of being a writer. It is also true that all Russian writers who followed Pushkin owed him a tutelary idea of form: the piece of writing that is not quite like any other category, a "free novel". In Pushkin's phrase, not quite a story or a comedy or a polemic or exploration or apology, but partaking of all of them, and appearing—for reasons connected with the singularity of its form—uncompleted, if not incomplete. That appearance is illusory, though it is an illusion which is part of the unique sublimity of the work of art, whether it is *Eugene Onegin*, *Dead Souls*, *Notes from Underground*, even *War and Peace*.

Another unique feature of the great renaissance of Russian writing in the early nineteenth century is what, for want of a better term, might be called its Shakespearean quality. It went against the grain of the age in Europe, however much it was copying European models, and against the grain of Romanticism as it was developing in France, Germany and England. There the writer was the man, the voice, the personality; the age of the author as hero, and of the *Dichter*, was under way. In England it was in end in Westminster Abbey and three-volume biographies. The writer came to stand for his country and its genius, as Goethe had done, or for the spirit of the age itself, like Byron. But the first great Russians were not a bit like this. They had no posture, no pretension, not even that of a "man speaking to man". They wanted to produce the authentic masterpiece, but they did not know how to be themselves, that absolute authenticity which Europe was learning to recognize in its authors.

This not knowing how to be on one's own was, especially true of Gogol, and it worried him, and never worried Pushkin: it virtually worried him into the grave. Pushkin's indifference to the writer as self was serene and harmonious; but this was not possible for the genius who was his disciple and follower. Although Gogol's genius was of quite a different kind they had the same divine absence behind them, an absence that Gogol became more and more obsessed with filling up. It is significant that he used the phrase "abyss of space" about the effects of Pushkin's greatest poetry.

This then is the paradox of Gogol, which neither he nor his critics later on could make any definitive sense of. He has attracted exploiters, both the obvious and the subtle, who have taken him as their text while professing to expound him; later writers, of whom Andrei Bely was the most subtle, have ingested his work and their own and interpreted his inspired negations as positive techniques of the novel, typically, stated that both he and Pushkin were "secret". Which it was the task of later Russian writers to discover and profit by. More recent studies by V. G. Drissan and Simon Kermine (*The Sexual Labyrinth of Nikolai Gogol*) have sought to explain him, and the moral of his studies, in terms of repressed homosexuality. As this aspect of sex had no official existence in the Russia of Gogol's time, and has if possible even less of one in the Russia of today, it might seem an appropriate key to a writer of whose nature of whose existence and point as a writer was always such an enigma to him. It is well known that the case is pretty well proven, but in the world of Gogol it is not much use proving things.

Thought Nabokov's little paperback

will probably remain for the English-speaking reader, bedevilled as he has been by bad and incomplete translations, the most instantly illuminating thing on Gogol, Donald Fanger's *The Creation of Nikolai Gogol* is the most comprehensive, balanced and scholarly critical study that has yet appeared outside Russia. Fanger is an equilibrist and a good-natured expert, who gives all other experts and technicians in the field their due, and has the knack of producing just the right quotation from one or another of them to help make his point.

Gogol is Shakespearean in the sense that he can be interpreted in almost any way, and what is latent or negative in him can be made to appear profound and positive. It is for example, a slight shock for the reader of Bely or Nabokov to turn to the Gogolian text and find it much less *fin de siècle* and fascinating, or less Nabokovian, than it there appears. Indeed, part of Gogol's trouble, which came to bother him exceedingly, is that he excited everyone madly without their quite knowing why; and they expected the greatest things of him without knowing why. It is what form these would take. But he and his audience expected him to be prophet and lawgiver, roles which by temperament and talent he was totally unqualified to fulfil. A sympathetic contemporary, Count Sollogub, put it as follows:

Gogol suffered long from his impotence before the demands of the literate Russian public, which had chosen him as its idol. He broke down under the weight of his calling, which had, in his eyes, taken on enormous dimensions. He died from an internal struggle, while Pushkin died from an external one. Pushkin could not withstand his enemies; Gogol could not withstand his admirers.

His admirers expected a sort of Russian Schiller, and they got something more like a Ukrainian Groucho Marx. Though it is certainly relevant, the effect of Gogol's Ukrainian provenance can be exaggerated; his chief consequence was to make him determined to become a specifically Russian author. Much more important is his passion when young for all things fashionably German—the high, the lofty, the beautiful—positions which Pushkin gently satirized. Young Gogol, the friend of Onegin, who falls asleep the night before the fatal duel reading a poem by Schiller. On arrival in St Petersburg the youthful Gogol spent far more than he could afford on a complete set of Schiller, whom he was mad about, and wrote to his mother that he was striving to

think beautiful thoughts every day.

The crucible of St Petersburg, the background of the early hallucinated stories like "The Nose" and "Nevsky Prospekt", transformed him. The most important thing was his introduction to Pushkin. Gogol needed a principle on which to work, and it seems likely that Pushkin supplied him with one, either by precept or example, as he was later to supply him with ideas for stories, including that of *Dead Souls*. There must have been something about the young man which charmed and won over discerning elders. Perhaps it was the intuition of an untrained talent, or Russian "soul" and potential that might be going anywhere. The academic Plentynov, who introduced him to Pushkin, was "touched and delighted" by Gogol's multiple enthusiasms. Plentynov wrote to Pushkin, "he was at first inclined to go into the civil service, but a passion for pedagogy led him to my camp; he has gone into teaching as well. I am impatient to bring him round for your blessing." As a result of this kind of thing Gogol was actually given a post as professor of Universal History at St Petersburg University. The job was far from a security; Gogol knew nothing and extemporized desperately, grasping at information from any quarter and compiling voluminous notes on the folklore of little Russia, geography, teaching, classical agriculture, the Middle Ages, sculpture, painting and music.

His position was as dazzling but precarious as that of his own Khlestakov in *The Government Inspector*, as he asserted his right to speak and to print "all sorts of things about all sorts of things".

In the meantime he had perpetuated a lyrical effusion in verse and prose of the most ludicrous kind, which he called *Huz Kuchel-gurten* and took the precaution of publishing under the pseudonym "G. Alov". The piece met with general derision that Gogol brought up and burnt all the copies he could find and then fled to Germany for a six-week vacation. And yet in a sense *Huz Kuchel-gurten* contains the embryo of all that Gogol was later to achieve and is a more essentially Gogolian work than the stories called "Evenings on a Farm near Dikanka", which established his reputation a little later, and for which he used his store of concocted Ukrainian folklore. The attempts of his earlier work to be German—the lofty lyric outpourings, the passion for Greece—were already beginning to be transformed into a kind of Russian hilarity and dishevelment, that majestic

## Pea Soup

A lecatomb;  
haruspication of rods...  
It is thus that we understand  
our kitchen gods—

workaday hierophants,  
opening each green victim  
with a neat jab of the thumb,  
cascading entrails

(like so many plump suspension dots)  
into a deep pan.  
Our recipe book  
is the Book of Fate,

to be interpreted wisely  
and with some imagination.  
The shiny china look  
of a raw ham bone,

the floss of fat  
you scrape with a tobasco  
from quivering atack,  
one molten's ghost of salt

and a wincing lemon  
must all be rightly noted.  
The gods are not tricked!  
We are expected

to follow their fickle games,  
before launching  
our rich domestic cargo  
upon those blue, blistering flames.

Christopher Reid

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285 624202 January 17th  
£5.25 208 pages



























## Cannibals

## 'Britain Before the Conquest'

## Max Hayward

R. K. KINDERSLEY,  
H. SHUKMAN,  
H. T. WILLETTS.  
y's College, Oxford OX2

## Charlotte Brontë

Department of English, Rutgers University, Camden, New Jersey 08102

Sir,—May I draw your attention to three errors in Anthe Bromhead's article on Rousseau (February 1934)?

The book burnt by the hangman in Paris was not the *Contract*—which suffered this fate only in Geneva—but *Emile*. He work Rousseau tried to teach the High Altar of Notre Dame was not the *Confessions* but *Romulus*. The *Jeune Jacques* Dialogue. Finally, what it handed to the passers-by in the streets was not the *Confessions* but a motto or manifesto addressed "à tous les François aimont-encore la Justice et la Vérité".

J. H. HUIZINGA

8 Lennox Gardens, May, 1934

SW1

JOHN BAYLEY is Warton Professor of English at the University of Oxford.  
MARK BONNER CANNON was the first Chairman of the Race Relations Research Board, 1966-70. He edited the *Autobiography of Margot Asquith* in 1962.  
JOHN CANNON's edition of *Letters of Junius* was published in 1978.  
JOHN CARAY is Merton Professor of English Literature at the University of Oxford. His books include *The Violent Epigone? A Study of Dickens' Insignificance*, 1973, and *Thackeray: Pradigal Genius*, 1977.  
JOHN CHASEWAS' edition of *Vilpionius* was published in 1978.  
C. S. L. DAVIES is the author of *Peace, Print and Protestantism*, 1958, 1976.  
JOHN A. DAVIS is a Lecturer in History at the University of Warwick.  
ROY FOSTER is the author of *Charles Stewart Parnell: the Man and his Family*, 1976.  
TERENCE HAWKES is the author of *Structuralism and Semiotics*, 1977.  
SIR WILLIAM HALEY is a past President of The Johnson Society.  
GRAHAM HUGHES' books include *The Dreamer and His Poet*, 1963, and *Style and Stylistics*, 1969.

HENRY KAMEN is the author of *The Spanish Acquisition, 1565*, and *The First Great English Society Change in Europe 1550-1660*, 1971.

GRAEVL LINDOP is a Lecturer in English at the University of Manchester.

OLIVER LYNN is a Fellow of Balliol College, Oxford.

MICHAEL MASON is a Lecturer in English at University College, London.

RICHARD MAYNE's books include *The Recovery of Europe, 1970*, and *The Trajectory of Jean Monnet's Memoirs*, 1978.

PATRICK MCCARTHY is the author of *Galileo*, 1975.

ANTONIO McFARLANO lectures in German at McFarland College, London.

DIVINE MICHIEL is the author of *Women and the Mythos*, 1966, and *Queen Christabel*, 1978.

JAN MORRIS's trilogy, *Das Brunnengasse*, was released in paperback in 1979.

SIR EDWARD PLAYFAIR was Chairman of the National Gallery, 1972-74.

DERICK RUFFETT is a Fellow of Wolfson College, Oxford.

CHRISTOPHER RUDN's collection of poems, *Artadio*, was published in 1978.

CORNAC RICOY presented Radio 3's ballet programme *Repertoire*, and (as John Lanchester on bulletin for the *Q&A Mail*).

DAVID RONEY is a Lecturer in Art at the University of Oxford.

CANOL RUMEN's collection of poems includes *A Strange Girl in Colours*, 1973, and *A Necklaced Mirrors*, 1979.

LONNA SAGE teaches Literature at the University of East Anglia, Norwich.

ROGER SCHEPERS is the author of *Imagination*, 1974; his *Aesthetics of Architecture* was reviewed in the *TLS* earlier this month.

CRISTOFORO SKTON-WATSON is author of *Italy from Liberalism to Fascism 1870-1925*, 1967.

D. M. TIOMAN'S collection of translations of Anna Akhmatova's poetry is *Way of all the Earth*, was listed in your.

DAVID THOMAS'S *The Poetry of Abraham Cowley* was reviewed in the *TLS* earlier this month.

D. C. WATT is Professor of English national history at the *Journal of School of Economics*.

EUGEN, WERNER'S most recent book

Readers are invited to identify the source of the three quotations while following the clues. The answers to the questions may be reached by telephoning the office on 01-261 1111 on Friday, March 14. A prize of £10 is offered to the first person to get all answers to the questions, including the most difficult. Readers may also use the in-sprint messages to check their answers in consultation.

Entries should be addressed to the Editor, Times Tabloid Supplement, PO Box 12, Fleet Street, King's Square, Gray's Inn Road, London, WC1X 8EZ, and marked "Author, Author" on the envelope. The solution and result will appear in our issue of March 21.

Competition No 12

1 Day was dropping on a fine evening in March as a brown horse passed through the wrought-iron gates of Hare-Hatch House on to the open highway.

2 Looking gloriously bored, Miss M— gaped into the banquet

Of a giant silk-cotton-tree. To the  
leaves of the montane nothing stirred:  
silks lay so still, indeed, that the  
figure of someone snoring was  
clearly visible among the cane-  
fields on the way.

3. Ruddled up in a cope of gold,  
wrought-helm, he peered around  
and he had failed in force. A  
christening—and not a child's.

Results of Competition No. 8  
Winner: Alistair Elliot, 27 Hew-  
thorn Road, Newcastla upon Tyne  
NE3 4DE.

Answers:  
1. The inaccessible. He laid a  
hand on  
The heated he refreshed, the cold  
What Blake perceived he warmed.  
Lawrence took a stand on  
Who's Vain looked up in fable, he  
performed.  
"A Soog of Experiences"  
Kingdaly Aoris,  
"A Soog of Experiences"

2. The Times Third Lorders are

decadad, pigeon-holed for  
Tennyson has been convicted  
Incessant self-abuse  
—Gavin, Ewitt, "Audience  
for an Initiate  
3 Doing a filthy pleasure  
And done, we straight repent  
Let us oot then rush blind  
Like lustful beasts, that only  
For lust will languish, and the  
But thus, thus, keeping on  
Let us together closely lie  
There is no labour, nor ne  
This hath pleased doth  
long will please; and  
Can this decay, but is be  
—Ben Jonson, "Ep  
from Parnu

I was working as head of the Pathology Department at the Hospital of Czechoslovak-Vietnamese Friendship at Halphong from September 31 to December 1960. . . . Soon after my arrival, I was told by the Czech chief nurse-midwife from the Ob-Gyn Department that "they were in a hurry to get me out of the country." After my inquiries

I got the following explanation: Several Vietnamese niole on female nurses (midwives) in the department used to eat placenta after delivery. The women did not eat any placenta, but only those delivered by a young, apparently healthy and handsome mother. They stripped the membranes and ate away the placenta in small pieces and fried them in a pan, usually together with onions. The Czech nurse . . . shoved me the pan with a few pieces of dark brown placenta. I ate it with the onions. The ethnic background of those practising this was not Vietnamese; they belonged to Viet "minorities" group, that origin of Chinese and Thai tribes inhabits the mountains of North Vietnam. I asked several Vietnamese doctors in the hospital

Israelites if they hearken diligently to the voice of the Lord their God. The concluding fifty-four verses warn them of the condign punishments they will incur if they do not heed His commandments and statutes. Verses 52 to 57 admonish the Israelites of what will happen when their cities are besieged or the enemy within their gates.

The phrase "that cometh from between her feet" is euphemism used by King James translators. In the Greek text it is *chorion*, in the Vulgate *recedens pedes*, or equivalent to the Aramaic *shiptu* and compounds derived from it as in the Targum of Jerusalem.

primitive tribes the placenta magical properties, and a systematic investigation of what is actually done with the placenta might be most revealing, especially in the tribes to which cannibalism is imputed.

WILLIAM B. OBEY  
Community Health Center,  
Hospital Place, Hackensack,

Sir—A text relevant in Rod Needham's review of *The Ape in Man* (January 22) is dated February 8 and 15) is William brook's *Jungle Wym*, published in Harp in 1931. One of Seabrook's purposes in going in Africa was to investigate the question of cannibalism. He mentions the "Guerré cannibale" and distinguishes between "Panther food and criminal murder cases, in which the victim is eaten incidentally and the self-respecting cannibal who enjoys with a good appetite and healthy conscience the meat cut down in ambush or fair fighting." He does not record any version of cannibalism which he witnessed.

But he does report his own

11 Blecker Street, New York 10012.

**Kenneth Tynan**

Sir,—I am at present engaged in research for a book on the life and work of Kenneth Tynan, and

Would be very grateful to find anyone with letters, photos, reminiscences, and other helpful information that might be of use.

Any material submitted will be safely guarded and promptly returned.

KENNETH TYNA  
1500 Stone Canyon Road,  
Los Angeles, California 90024.

## Benjamin Britten

Sir,—When Anthony Burgess writes of an enormity that he perpetrated, he himself rates it "one" for that purposeful combination of noun and verb, ludicrous, haekneyed, a simple cliché. When he goes further and writes of "perpetrating enormities," he is being a little more

possession of the changeless  
*Dream*, whether Shakespeare  
Britten's, constitutes either  
enormity or anything central  
oeuvre of either in our age  
NORMAN SCOTT  
Shingle Street, Near Wood  
Suffolk IP12 3BE.

**Slow Growth**

Sir—I was pleased to read your lengthy and favourable review of *Slow Growth* in Britain. I received your letter of 25 September, and, in the meantime, I have, I might, however, usefully pointed out that the paper published constitutes the proceedings of the 1978 (Brith) meeting of the British Association for the Advancement of Science, which is thus one of an on-going series in which we look at a wide range of economic problems and implications for modern Britain. The preceding volume in the series was *Economics of the Future* (University of Wales Press, 1977) and the subsequent volume was *Political Economy of Tertiary and Quaternary Industries* (Milton Cream Helm, 1981).

The meeting in September at which the book was presented was

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## Smileys & Bangles

But in his history of screen smokers (February 8) S. S. Prawer makes no mention of the fine prose furnished by James Mason in Sidney Lumet's film *The Death Affair*, or 1967 adaptation of *Call for the Dead*. For some inscrutable reason Smith became Dobbs for the purpose of the movie, but in retrospect Mason's playing seems to me keener and closer to John Lee Carr's original than does Alec Guinness's icy impersonation.

Regarding Lee Carr's screen history, I suspect that the author has been too harsh, since some technological advances do seem to be black and white, and may mean to black and

stance, if the War is likely to have preceded that date. Unless, of course, the creation took place earlier than the discovery which would then allow us to claim (No. 10) that the office which now has a hand in the development of nuclear weapons was itself a candidate for originally inventing explosives.

In that light, Wilhelm of Humberg becomes less of a torch-bearer of knowledge from China to the West and more of a mole from West to East—a mole who discovered too late the disillusioning fact that his information was not worth the effort of carrying it.

ANTHONY DAVEY,  
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## Other men's voices

By Oliver Lyne

DAVID WEST and TONY WOODMAN  
(Editors)  
Creative Imitation and Latin Literature  
225pp. Cambridge University Press.  
£12.75.  
0 521 22668 6

This volume is a successor to the same editors' *Quintilian and Pseudo-Latin Poetry*. But now the different essays have a common theme: imitation. The contributors are (I cannot comment on all of them): D. A. Russell writing generally on De imitatione; David West on Plautus, *Truculentus* 526-561 and *Menander*, *Dis eximius* 112-113; Ian D. Quesney on Virgil, *Eclogues* 2 and the *Idylls* of Theocritus; David West on Virgil, *Georgics* 3, 478-566 and *Lucretius* 6, 1090-1286; C. W. Macleod on *Horace* *Epistulae* and *Odes* 2, 5; R. J. Kenney on Virgil, *Aeneid* 2, 469-505 and its antecedents; Francis Cairns on Ovid, *Amores* 2, 9 and 3, 11 ("self-imitation"); Tony Woodman on Tacitus, *Annals* 1, 61-65 and *Historiae*, 2, 70, 5, 1-15 (also involving "self-imitation"); R. W. Gransden on Chaucer, *Troilus and Criseyde* 3, 1422-1470, *Donne*, "The Sun Rising" and *Ovid*, *Amores* 1, 13; Neil Rudd on *A Midsummer Night's Dream* and *Ovid*, *Metamorphoses* 4, 1-166; and the editors round the book off with an epilogue. It is pleasing to have examples of vernacular imitation in compère. Rudd's remarks on both Ovid and Shakespeare are excellent.

The best Latin writers have themselves on previous literature in a surprising extent; contrast *Donne's* free denunciation of Ovid with the Theocritean-Virgilian symbiosis. Imitatio is basic to Latin literature. Why is it? Who is it?

Here, I think, is a fundamental point, which a book like this should elucidate: to what extent is a Latin

writer *imitating* when he imitates? To what extent are we supposed to know the source he is using, keep in mind its context, and interpret the new text accordingly?

The theorists and critics surveyed in Russell's handy essay (*Dionysius*, *Quintilian*, "Longinus") are not much help on this topic. Kenney builds a principle on an anecdote in the elder Seneca: "Ovid, we expressly tell, borrowed in the hope that his borrowings would be recognized and admired; the same must have been true of Virgil and of all *docti poetas*." But the anecdote refers to Ovid's *Virgilian* borrowings, arguably a special case. In practice, in his own very sensitive analysis of Virgil, Kenney is flexible: the reader ought to recognize and apply the context of the Homeric source of Virgil's snake simile—but not, it seems, the *Necander* which also influences that simile.

Macleod's scholarly discussion of Horace craves this question: "The study of imitation, then, should not be sharply distinct from the study of poems in their literary tradition." But it should, shouldn't it? To shed light on a poem by comparing antecedents or relations in a genre is one thing; to show that it specifically borrows from this or that predecessor is another. Not to mention allusion.

Cairns sees some of the problem: "It is hard to establish in any literary criteria for determining with certainty when one passage is a conscious imitation of another"; and sells out in a footnote: "In this essay 'imitation' and 'self-imitation' are regarded as covering the whole gradation from the most fictitious reference to the most substantial borrowing." We need a more rigorous attitude than this. Is *Amores* 2, 11 actually an imitation of 2, 9—rather than a reworking of the same theme? The two are different.

Dr Quesney is a Latinist of increasing importance. If only he stops peddling Cairns's "generic" bicycle, we shall be able to look forward to his writings with

unqualified enthusiasm (something of the same might be said of Cairns). In his essay on *Eclogues* 2 he writes with great vigour, providing much apt and incisive comment: "genericism" may be comparatively little. On the allusion question, he is nearly instructive: "A geotile humour which pervades the whole poem derives from the reader's conscious awareness that Corydon is acting out the role of Theocritus' Polydorus... the constant interplay between model and imitation becomes a source of intellectual and aesthetic pleasure." Dr Quesney clearly believes allusion is *quocumque* in *Eclogues* 2 but I find his analysis less than fully helpful (in what sense "acting out the role"?).

So, no total illumination yet. But colourful Tony Woodman's entertaining and instructive essay offers—yes, definitions. (But when Tacitus uses *imitatio* is he imitating himself or just borrowing from himself?) There is "substantive imitation" by which Woodman means "the technique of giving substance to a poorly documented incident by the imitating of one which is much better documented"; there is "imitation" where the context of the source must be known and applied (Virgil's *Cacus* colours Cernunn barborum in *Annals* 1, 61, 3); and there is merely "verbal echo" (from which however "conclusions can be drawn"). The first category is designed particularly for imitation within historiography. But we can think of equivalent phenomena in poetry and oratory. And though these categories may simplify things are useful: they face the problem. They give an idea of the range of things that may be happening when a writer is seen to be imitating. In deciding between them, we must use literary sense, common sense, taste, tact, experience—as Kenney in fact does with Virgil's snake simile, and as the editors neatly conclude in their quite helpful epilogue. But we ought to recognize what we are doing and signal our recognition in essays on imitation.

Montgomery also notes that the arrangement of the souls in *Purgatorio* does not reflect the reality of the next life, but is merely organized to illustrate to Dante's earth-bound vision the nature of spiritual bliss. Montgomery concludes from these facts that Dante had developed a "didactic" theory of poetry and the imagination similar to that of his sixteenth-century theorists, though expressed in purely narrative terms.

Yet to extrapolate a theory of earthly art from Dante's description of otherworldly experience is a dubious procedure, and one not supported by any explicit theoretical statement on Dante's part. Montgomery's argument rests purely on inference, conjecture, and a certain amount of overstatement; nor is enough attention paid to the views which Dante did express on the function of art, and which draw mainly on the tradition of allegorical interpretation. A great deal has been written about these in modern scholarship, in Italy and elsewhere, but the secondary literature to which Montgomery refers is sparse and erratically chosen. Not a single modern Italian work on Dante is mentioned in his bibliography.

and sophisticated than the long-established allegorical mode of interpretation, or the bold assertion that poets praise virtue and blame vice, both of which feature largely in other humanist discussions of the moral function of literature.

With the addition of an Introduction chapter on ancient and medieval conceptions of the imagination, Professor Montgomery's detailed analysis of *Idea* four theorists does a lot to clarify this important aspect of humanist thought, and undoubtedly adds to our appreciation of the range of ideas about poetry that circulated during the Renaissance—as well as incidentally offering new background information about the poetry of Sidney and Tasso.

This trouble is that he becomes over-involved in the intricacies of his subjects' arguments of limited intrinsic interest, surely, at least in the case of *Præceptorum* and *Barbaro*, and gives only a partial picture of their connections with the literary theory of the fifteenth and sixteenth centuries as a whole. One would like to know much more about the extent to which "didactic" theory is anticipated in earlier thinking; the tradition of allegorical interpretation, for instance, is mentioned on a number of occasions, but its historical relationship with this theory is not made at all clear. Although a readjustment of focus and priorities would have made for a more satisfying and readable text. As it is, the book falls to exploit the interest of its findings.

In a chapter inserted after the introduction, much is made of a theory by Dante of "didactic" theory by Dante, but this part of the book, unfortunately, is rather less useful than the rest. As Montgomery shows, Dante was familiar with the Aristotelian theory of the imagination, and refers to it directly in his work. He describes a series of dreams or visions in the *Vita nuova* and *Purgatorio*, as well as examples of divine artwork in the purgatorial journey; all of which seem to be directly influential in his theory. In a way not immediately obvious, the theory, and with it, the conception of artistic effect based upon

Volume XLVI of the *Papers of the British School at Rome* (The British School at Rome, 1 Lower Gardens, London SW7 7E2) includes Claudio Nicoletti on "Le Stipiti del Medioevo: la cultura umanistica e la Guerra Sociale"; Elizabeth Revson on "The Introduction of Logical Organization in Roman Prose Literature"; Graeme Barker, John Lloyd and Derrick Whaley on "A Classical of the Middle Ages: the 'Vita nuova' of Dante"; and the volume of *Water Believed by the Four Great Aqueducts of Rome*; A. C. G. Smith on "The Date of the Greek Term 'Hades'"; Wilfrid H. Walton on "The 'Vita nuova' of Dante"; and C. J. Wickham on "Historical and Topographical Notes on Early Medieval South Britain". The book, which is edited by the Publications Committee of the British School, also contains a complete list of publications by the School.

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